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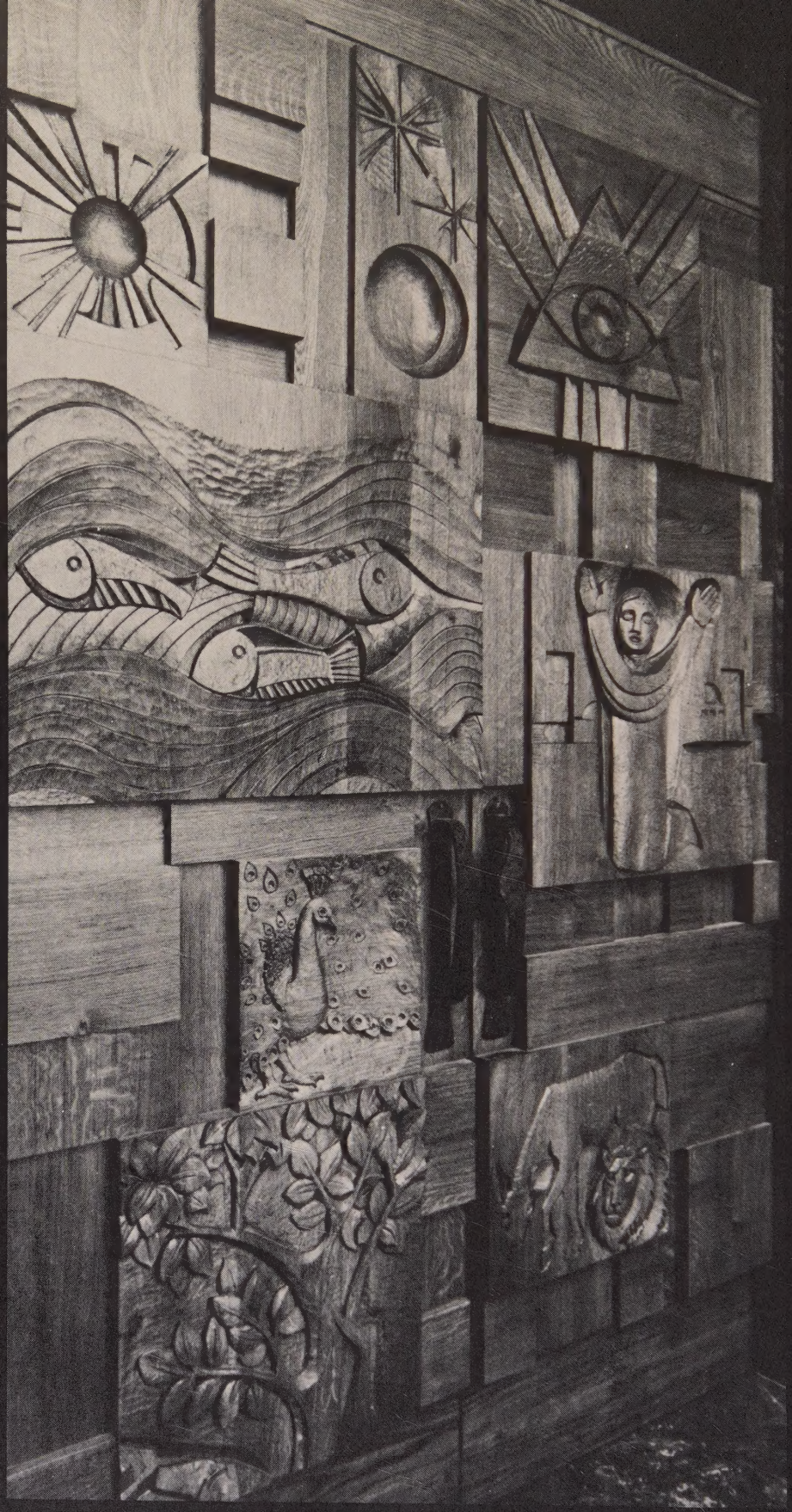

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Vol. X, Spring 1977

Published biannually by the
Guild for Religious Architecture

Third Class postage paid at
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Opinions expressed by contributors are not necessarily those of GRA.

Subscriptions:—$6.00
(Note: Subscriptions will be honored for four issues.)

For architectural and seminary students, all members of the clergy, persons connected with religious institutions, college libraries and seminaries, $3.00.

For overseas subscriptions, $9.00
For overseas subscriptions to members of the clergy, as above, $6.00

Next issue—Fall 1977

Cover: Christ Lutheran
Church
Minneapolis, Minn.

FAITH & FORM®

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NOTES & COMMENTS

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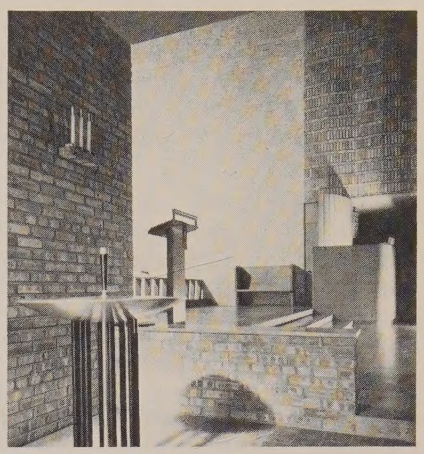


Art, science and faith achieve a serene harmony in Christ Lutheran Church. This simple and dignified neighborhood church has qualities of nobility and serenity, authenticity and substantiality rarely experienced in architecture. The Saarinens responded to the faith of a young pastor, the Rev. William Buege, who believed that a truthful contemporary structure would better serve the parish than a Gothic copy. In its spirit and in simplicity of form, the purity of this church recalls the early Christian era.

While its architectonic character has been its greatest value, Christ Lutheran's clear functionalism and response to technology is most convincing. The structural, acoustical and mechanical needs have been integrated into the form with no compromise. Few examples of religious architecture illustrate this attribute as well.

The asymetrical quality of the plan challenged conventional expectations and set up a balance of the practical and the esthetic which carries through the entire structure. By utilizing four columns in a square seating area the architect focused attention on the altar by narrowing the upper part of the nave. Wall and ceiling shapes and surfaces are dictated by acoustic demands.

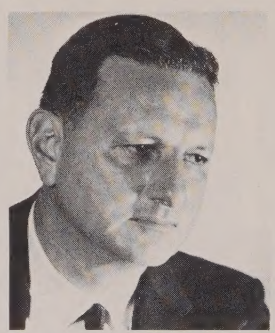
Natural lighting is used with dramatic simplicity against which the simple altar and aluminum cross are emphasized against a curved white brick wall. The side of the nave although a continuous window wall is formed with narrow windows in deep recesses to provide light without glare. The artificial illumination pioneers in making the fixtures virtually unseen, unlike most other churches of this period.

Energy conservation, certainly unplanned by the architect, is accomplished by a low percentage of glass area and radiant coils in the floor supplemented by forced air circulation.

The church stands today in its community much as it appeared on its dedication, the nave and the religious education wing having been constructed in two phases.

One of the most significant factors about the design of Christ Church and its design quality is that it has served as inspiration and guidance to countless architects throughout the nation. The church stands as a symbol of architectural integrity after more than twenty-five years of use and is still used by architects and students alike in attempting to understand the unique requirement of a changing church.

*IN MEMORIAM— DANIEL SCHWARTZMAN (1909-1977)**



Being neither architect, artist or engineer, I am deeply honored that Dan Schwartzman's wife and family have given me this opportunity to tell you why it was my joy to have been his colleague and friend for almost two

Cont. p. 23

*Eulogy delivered at the funeral services for Mr. Schwartzman by Myron E. Shoen, FTA, Director of the Commission on Synagogue Administration, UAHC, 1/26/77

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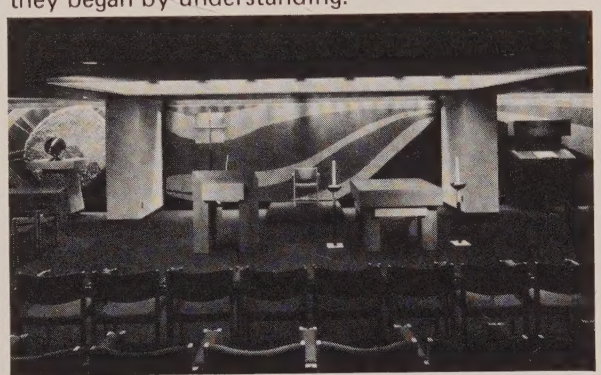

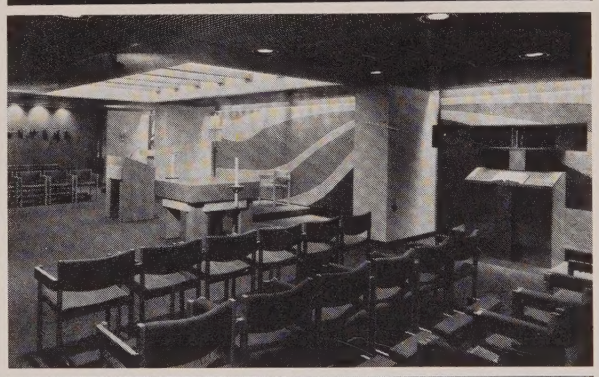

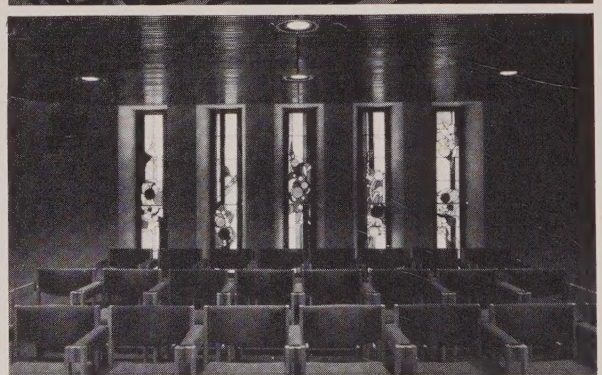

Our Lady Of Mercy Chapel, Mercy Hospital. Des Moines, Iowa.
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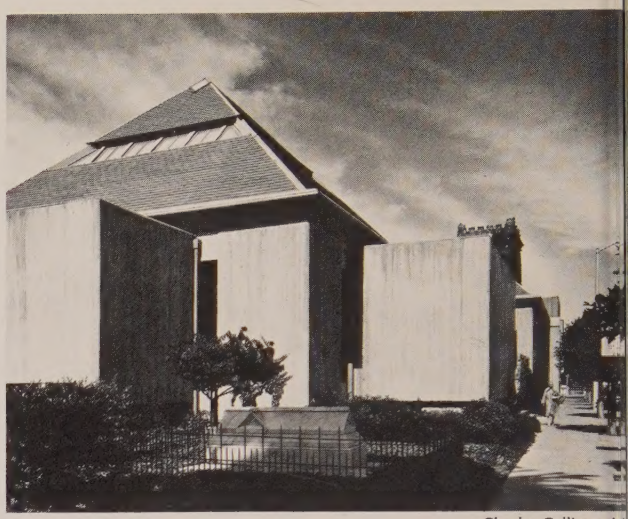


Charles Callister, Jr.

THE UNITARIAN CENTER— FIRST UNITARIAN CHURCH OF SAN FRANCISCO

Architects: Callister, Payne & Rosse
J. Martin Rosse, Principal in Charge
San Francisco, Cal.

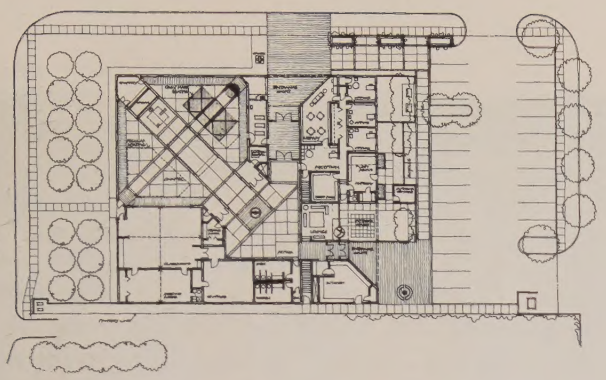
The First Unitarian Society of San Francisco has occupied a stone and timber church for over eighty years. San Francisco's Western Addition Redevelopment Project gave the congregation an opportunity for expansion, utilizing the entire block.

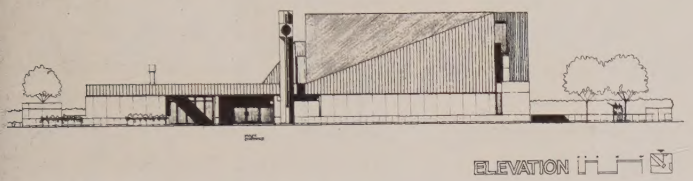
The program, developed by the Building Committee, was to provide new ancillary meeting spaces for groups of fifteen to four hundred, an administrative area, new Church School, an Art room, Child Care space, Church School offices, a Chapel to be used in conjunction with the Church School as well as for small weddings, and a parking space for thirty-six cars.

After much study relative to the re-use of the existing Parish Hall and Church School it was decided that these two units would be demolished, allowing the Sanctuary to stand almost free. All new construction will be built towards the perimeter of available land, around an atrium with planting creating an oasis of green as a relief from the surrounding high-rise apartment structures. The main circulation connecting all components is a spacious Gallery which also serves as an exhibition area around the Atrium.

Concrete walls will show rough form work on both the interior and exterior. Roof construction of heavy timber and tectum sheathing to double as acoustical control is designed at the same 45 degree slope as the existing church roof.

The landscaping plan has been developed to create a feeling of greenery, but the whole plan is deliberately kept open for easy circulation.





ST. THOMAS MORE UNIVERSITY PARISH NORMAN, OKLA.

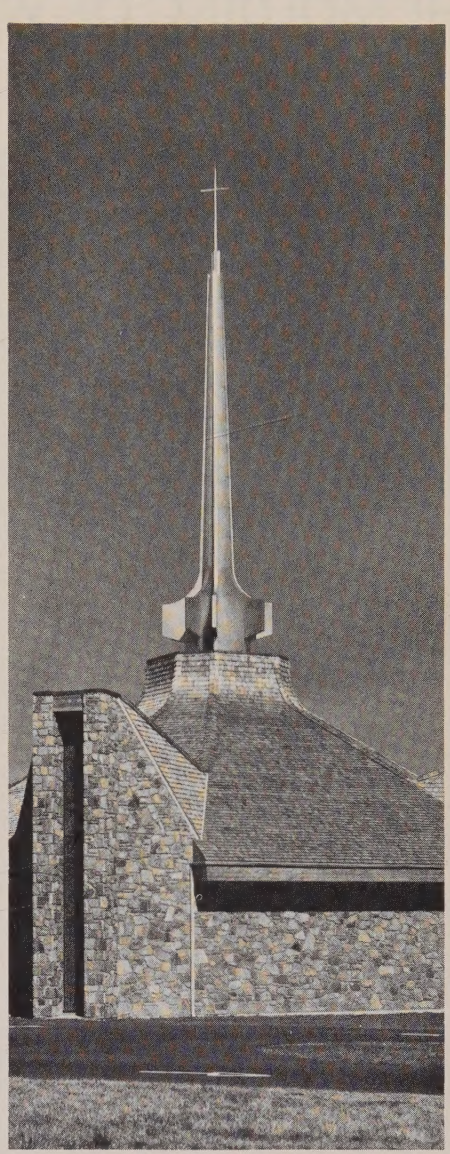
Architects: Raymond W. H. Yeh & Assoc.
Norman, Okla.
Liturgical Design Consultant: Patrick J. Quinn
Troy, N.Y.

The small parish center is to be located adjacent to the campus of the University of Oklahoma. It is to serve as a religious and social gathering place for the University's Catholic community. The design accommodates a wide range of activities which include dining, lectures, dancing and other performing arts. Movable seats rather than fixed pews are used in the chapel. The primary design objective is to achieve a high level flexibility without compromising the intent of being a place of worship.

The chapel is the traditional focal point of the parish. Mass is celebrated daily. Weddings, funerals and other special events occur on a weekly basis. The space is also designed to accommodate informal functions such as dancing and other performing arts. Natural light is utilized to the maximum extent possible with consideration of energy saving requirements. The design intent is to provide a space considerate of physical, emotional and intellectual comfort of the users.

The sanctuary is the focal point of the chapel. Trends today are dividing the importance of the service more equally between the word spoken from the pulpit and the eucharist (altar). Consequently, design of this area is flexible with movable altar furnitures to encourage different arrangement for varied occasions.

The atrium, a multipurpose area, provides a transition from the street to the chapel, both physically and spiritually. The baptismal font, in the atrium near the entrance of the Chapel, signifies the revitalization of the original commitment each time a parishioner passes the font in entering the Chapel.



First Presbyterian Church
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Architects:
Harold E. Wagoner & Associates

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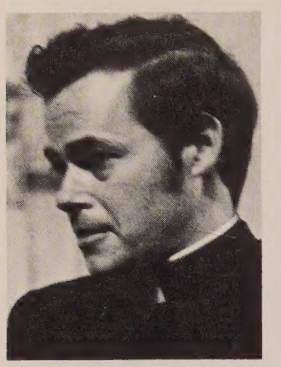
THE MOLDING OF WORSHIP—THE IMPACT OF SPACE*

by
The Rev. Richard J. Butler
Director, Center for Pastoral Liturgy
The Catholic University of America
Washington, D.C.



Avery Dulles, S.J., in his book *Models of the Church*, explores from the theologian's perspective some of the various shapes through which we identify the mystery called church. It can come to us in the model of herald — announcing a message and proclaiming to the hillsides a way of life. It can come to us in the model of community — binding people together in relationships of faith. It can come to us in the model of hierarchy — revealing authority in an institution generating security and support. It can come to us in the model of servant — healing and strengthening weakened people in a suffering world. It can come to us in the model of sacrament — unravelling in sign and symbol the inner meaning of God's relationship with people.

The list could go on. In truth the models overlap and individual models surface with varying enthusiasm in different eras and different sections of the Church through the years. It is the living out of this thing called Church that accents the popularity of one model or another from time to time and from place to place.

What Fr. Dulles has done for the theological community in identifying these models, Robert Rambusch attempted for the Guild for Religious Architecture in a keynote slide presentation at the 1976 regional meeting at The Catholic University of America in Washington, D.C. Very effectively he demonstrated with a collage of architecture from the present and the past that the models of church revealed in theological categories are witnessed with parallel architectural forms.

The GRA regional meeting in Washington, November 12-14, centered on the theme The Molding of Worship — The Impact of Space. Co-sponsored by The Center for Pastoral Liturgy, the meeting included sessions at the University, working sessions at the Washington Cathedral and Georgetown University's Dahlgren Chapel, and an ecumenical service of worship in the crypt of the National Shrine of the Immaculate Conception. In attendance were sixty architects, theologians, pastors, artists, students — both architectural and theological.

Rambusch brought to his presentation excellent credentials. As consultant to many of the finer church buildings and renovations throughout the country, he could have illustrated the program simply with his own work. But the slides represented far more — a search through history and into the present. Skilled in art forms and well read in theological developments of the present day, he integrated masterfully the bridging of the tension that can often be noticed between art and religion.

The presentation was not limited to any one church but included a wide variety from New England meetinghouse to past and present Byzantine to the best of classic gothic to the worst of imitation gothic to the simple style of Shakers to the best and worst of contemporary church architecture. In each a model surfaces expressing an understanding of church by a people of set theology. The worship of the people is molded by the impact of space as determined by the architect.

The illustrations indicated a number of levels wherein this impact occurs. The most obvious can be seen in basic floor plans where relationships of the participants can be analyzed. The molding of worship is nuanced by distance, by height, by light, by texture, by color, etc.

For the professional there was little new in the data presented. What did prove new for many an

*Theme of Regional Conference, November 1976; Father Butler was the Chairman and has provided this summary.

)AHLGREN CHAPEL—Georgetown University

Uel Ramey

The spark for the weekend of discussion was the paralleling of both the theological and architectural realization of this basic self-expression of a people concerning their role as church. Common themes surface in each age of history both in the churches built and the theological theses defended. No one model of architecture is in itself good or bad; the measure of functional integrity of any architectural model is seen in the consistency with the theological model which the participants endorse.

With this beginning the regional meeting then travelled to two sites for the evaluation and experience of two specific architectural models. The one a cathedral — a church nearing completion; the other a campus chapel — a church recently renovated to express a new self-consciousness and new dimensions to worship.

The Washington Cathedral hardly needs introduction. Formally dedicated by the Queen and the President in the historic bicentennial ritual, the Cathedral is nearing completion.

The Cathedral staff were more than generous in giving their time to lead us through many understandings of the cathedral as a place of worship. From the height and distance of the choir loft to the quiet reserve of the chancel to the intimacy of the chapels to the flexibility of transept space, a wide variety of concepts of church surface and the mosaic presents itself as dynamically as the integrating of ecclesiological models surfacing in theological tensions among a people searching and testing their understanding of

themselves as church.

The Cathedral is on the one hand a church of no communicants — there is no local membership — and on the other hand a church belonging to the thousands who daily enter as tourists, as pilgrims, as searchers. The success of the Cathedral is due not only to architectural techniques but also to a dedicated staff that has remained faithful to the building and to the maintenance and to the programming — ever conscious that the theological and architectural models must remain integrated.

At Dahlgren Chapel on the campus of Georgetown University a contrasting experience accented all the more the keynote presentation of Robert Rambusch. Here an older building was renovated to accommodate a new understanding of church and new expressions of worship. Architect Robert Calhoun Smith and campus minister Lawrence Madden, S.J. not only presented the finished product but analyzed at length the process.

The product is refreshing and exciting. Expansive sanctuary space, bold, solid sanctuary furniture, flexible and comfortable seating, effective lighting, creative techniques for visual media, maintaining old forms while encouraging new vision through color.... The list goes on. Through a display of pictures the stages towards the completion of the project were outlined and all shared with Fr. Madden and Architect Smith the experience of the finished renovation.

More significant than the product and the physical stages of development, however, was the process. As both men explained the route of the renovation, it was obvious that the renovation of the architecture involved very deeply a community's development of ecclesiological models and growth in the style of worship. At each stage of the renovation there was an open sharing of ecclesiological needs and liturgical goals.

The local campus community reflected in itself the wide variety of developments within the Roman Catholic church worldwide. The success of the Dahlgren Chapel — and the hope for other Catholic communities going through the same process of development — is the willingness of both architect and pastor patiently to bring a people to a theological expression of the growth process in which they are involved.

The interaction of theologian and architect was emphasized strongly in both the Dahlgren Chapel and the earlier Washington Cathedral program. This has been, perhaps, the greatest value of the Guild for Religious Architecture's regional and national meetings.

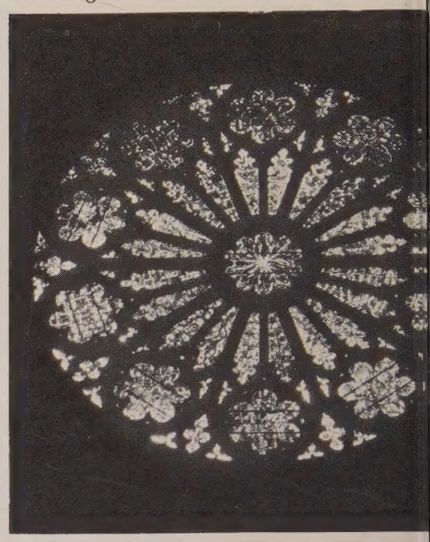
Another interaction of significance at these meetings is the interaction of students and professionals. Locating the Washington meeting at The Catholic University of America provided good opportunity for this with students from the Department of Architecture and from the School of Religious Studies speaking to the professionals in the Saturday evening program. Through brief remarks and sharing of experiences an interesting dialogue developed between the generations.

Throughout the weekend this interaction between yesterday's students and tomorrow's professionals provided a constant testing of questions and expanding of horizons.

The importance of these two levels of dialogue deserves reflection. It is something that could well be attempted across the country in the formality of Guild meetings when convenient, or at least in the improvised styles that pastor and architect might put together by themselves.

The sad fact is that most seminaries treat art and architecture as optional topics at best and that architectural students may occasionally be exposed to a survey course that touches religion but seldom have available any serious contact with the process of ritual and symbol in liturgy.

Washington Cathedral—Rose Window



There is a danger of course in this occasional meeting. A little knowledge can be a dangerous thing. Properly structured, however, meetings of this sort should not attempt to make artists of pastors or pastors of artists; the attempt should be rather to sensitize both to the inter-relating of each process in the wider pastoral process of church and life.

Dialogue at this level should serve to make both theologian and architect more responsible for their own craft and more respectful of the craft of the other. The dialogue can enhance not only the building of churches and temples but also the renovation and day-to-day maintenance of these structures.

The first fruit of the dialogue should be to make each responsible for his own craft. The theologian or pastor has a definite task to serve a religious people in formation and development and self-expression through liturgy and

Washington Cathedral Nave—looking west

Stewart Bros., Inc.

witness. This craft of being pastor is a rapidly changing activity as new styles of communication, new processes of interaction, new expectations of life and a new awareness of God's presence continually permeate the people whom the pastor serves. The church architect has a definite task in serving the community. He provides protection from the elements of nature, enclosure from the world about, encouragement or discouragement of return to that world, an understanding of relationship within the gathered community, an awareness of the distance or closeness of God, etc. He brings to his craft an ever-changing set of tools and materials and talents.

The dialogue that follows should lead to respect for the professionalism of each one's separate role. As each discovers that the simple answers of yesterday are inadequate in his own craft, all the more is this true in the craft of the other. The professionalism of each must lead to methodologies by which each brings to light the significant questions at the root of their common concern — the building that houses a people at worship.

The dialogue is especially important in the process of building itself. For it is here where the greatest options lie — before building site is chosen, walls erected, space enclosed. Unfortunately all too often pastors and building committees have determined these very basic answers before the initial contact with architects. And all too often architects bring to pastors initial architectural models before simple ecclesiological questions are identified and explored.

The value of this Washington regional meeting of the GRA was the presence of pastors and building committee representatives at this very initial stage of searching.

Cont. p. 20

MILWAUKEE — A CITY OF OLD WORLD CHARM AND NEW WORLD VIGOR

A good place to live and a good place to visit

by
Ello Brink
Architecture Critic, Milwaukee Journal
Former Executive Editor,
Wisconsin Architect Magazine

One of the oldest churches of Milwaukee St. Mary's—1867

The National Interfaith Conference on Religion and Architecture is scheduled for July 5-7 in Milwaukee. Take it from one who chose to make her home here for more than two decades, there couldn't be a better place nor a better time for the occasion.

If you like a city with tradition, a host of historic landmark architecture blending harmoniously with contemporary buildings right in downtown, then you will like it here.

If you like good food, interesting things to see and do, people who take time to enjoy life and friendship, then you can expect a special treat.

Come and bring your family. Plan to spend some time vacationing. Beyond the beautiful places to see, recreational activities and facilities in Milwaukee and Milwaukee County, there is Wisconsin, a state of great riches for sightseeing, recreation and good accommodations.

Milwaukee is the 11th largest metropolis in the U.S. It has a population of approximately 700,000 and is considered a clean, low-crime city. Milwaukee is essentially composed of multi-ethnic neighborhoods with a variety of distinct characteristics. They are dotted with a host of churches and religious structures of every imaginable denomination. Styles run the gamut of vintage architecture to contemporary design. The most famous among them is Frank Lloyd Wright's Annunciation Greek Orthodox Church, his last major building and maybe his most unusual one. Saucer-shaped, its concrete walls curve upward to a bright blue dome with inspired, lace-like design details. Frank Lloyd Wright liked to call it his "little St. Sophia." Well, you'll see for yourself because a tour of churches is planned during the Conference. There is only one other Frank Lloyd Wright building in Milwaukee, privately owned and flawlessly maintained, The Bogk House.

For those of you who wish to see more of Wisconsin's most famous native's work, there is his home "Taliesen-East," a two-hour car or bus-drive from the city. Only thirty minutes by car or bus or train, you'll find the famous Johnson Wax's corporate headquarters tower and Wingspread at Racine.

As a visitor, you'll have a hard time deciding just how much of the many worthwhile offerings of Milwaukee in particular and the state in general you may wish to include during your stay. You may want to spend more time than your schedule allows. So let's concentrate on Milwaukee and I shall try to highlight some of the attractions for you:

Milwaukee is an easy city to negotiate, whether on foot, by car or public transport. Its natural boundary to the east is Lake Michigan. The city is divided into east and west by the Milwaukee River flowing right through the heart of downtown. Two hour cruises on the Milwaukee River, the harbor and the lakefront are available from a dock in downtown, a few blocks from the Pfister Hotel.

You will be here during SUMMERFEST, a ten-day topnotch family entertainment festival held right at the lakefront, in walking distance from your hotel. A general admission for only a few dollars gives you a day of enjoyment lasting long into the night. The sun is usually warm, the water blue and there are more than fifty events including rock, jazz, country and ethnic music, along with a circus, sporting events, crafts exhibits, amusement rides and a children's area. There will be an incredible abundance of food and fun.

View of City Hall, Milwaukee

CULTURAL ATTRACTIONS

The Pabst Theater, recently renovated, was built in 1895 and was the focal point of Milwaukee's early cultural life, hosting German language stage productions. The Performing Arts Center, located at the banks of the Milwaukee River, is to our time what the Pabst was to its — a center of drama, symphony, opera, ballet and a host of other events. Milwaukee has its own symphony orchestra, a repertory theater, the Florentine Opera Company and a ballet company.

The Milwaukee Art Center is housed in Eero Saarinen's community war memorial, erected in 1957, located at the lakefront. The permanent collection is strong in contemporary and primitive painting and sculpture; European masters and all American periods are represented along with ancient and medieval art. A new wing, especially built to house the 20th century collection makes a visit mandatory.

The Milwaukee County Historical Society maintains a local history museum in what was once a major bank. The building is an architectural gem, an historic landmark located right across the river from the Performing Arts Center.

The Milwaukee Public Museum is the nation's fourth largest history museum, renowned for its hugh, lifelike dioramas. It offers: "A trip through Time; Earth and Man in History"; "Wonders of Life"; "Biological Principles"; "The World and Its People"; "Old Streets of Milwaukee", a section recreating the city as it was a century ago, complete with wooden sidewalks, gas lamps and replicas of Milwaukee's first stores and other varieties of exhibitions.

HISTORIC BUILDINGS

Downtown Milwaukee abounds with a wealth of landmark buildings that give the city its particular and unique flavor. To name a few, again in walking distance from the landmark Pfister Hotel — City Hall, Flemish Renaissance, 1895; The Milwaukee Public Library, 1898, Classic Revival, its design reflecting the 1893 Columbian Exposition; The Plankinton Arcade, 1916, an enclosed mall of twenty-four shops patterned after arcades found in Europe. (Walking Tour Guide brochures will be available at the Conference.)

PLACES OF INTEREST

The Milwaukee Zoo is one of the world's most acclaimed. In settings simulating their natural habitats, the animals seem to roam almost at will, with predator and prey, lion and antelope, appearing together, yet safely separated by deep moats. A children's zoo features many farm animals which may be fed.

Mitchell Park Horticultural Conservatory, an unique attraction — three towering glass domes allow visitors to wander a jungle path or desert trail. Each of the domes houses vegetation from a different climatic zone.

Brewery Tours — Although Milwaukee has long outgrown its beer-barrel image and blossomed into a major midwest cultural and culinary center, it is the beer that made it famous. You may wish to tour one of the many breweries. Tours may be pre-arranged.

Anyone interested in night-life entertainment will be pleased by the variety offered — ranging from Vegas-style entertainment to classical jazz, country western, discotheques to lots of local color.

If Milwaukee is famous for its beer, it is equally famous for its food. Being essentially an ethnic and family town, you will find every possible menu. Two German restaurants that enjoy national reputations are perhaps the best. But there are Italian, Greek, Serbian, Oriental and last but not least French restaurants. Servings tend to be generous and prices relatively moderate since they include full dinners, often not indicated.

One important fact for you is to get here. And that is easy enough. Milwaukee is reached by plane, train, bus or automobile. General Billy Mitchell Field, fifteen minutes south of downtown, is served with direct flights from most of the nation's major cities and many smaller ones. Eastern, United, Northwest, Ozark, North Central and Midstate Air Commuter fly into Milwaukee. Pick your choice!

If you prefer to come by rail, Milwaukee has one of the newer Amtrak stations in the country. If you come by car, you'll find an excellent Interstate U.S. Highway system in Wisconsin: I-94 and I-43 as well as U.S. 41, 45.

So — what are your waiting for? Come and join us and find out that Milwaukee is the City of *GEMUETLICHKEIT* — roughly translated from German that means friendliness and welcome! ■

THE DAY THE COMPUTER CLOSED OUR CHURCH

by
J. Parke Randall, AIA
Pecsok, Jelliffe & Randall
Indianapolis, Ind.

Church of The Saviour United Methodist

The winter of '77 will be remembered as a winter to break all records. A yet unrecorded record for patience and frustration was established by the Indianapolis Church of the Saviour United Methodist Church. The church pastor, James Gentry, became a record holder for his gas meter readings and his persistence in keeping at the local gas utility until true facts were exposed by the computer. It's difficult to reason with a computer!

The first week in January was cold and snowy as the church trustees held their first meeting of the year. The agenda covered normal concerns, 1977 goals and some discussion of expected snow removal procedures. We had worked hard last year to maintain our 10-year-old church and 1977 seemed to be an easier period for our group.

The next two weeks found Indiana and the Midwest covered with ice and snow, with news headlines announcing new records for continuously low temperatures and unbelievable wind chill factors. As had been suggested, our church turned down the thermostats, but then we had done this before.

On January 20, 1977 our church received notification from the local gas utility that we had to cut our gas usage drastically. For some unexplained reason, we appeared to be in the same category as some heavy commercial and industrial gas users. We were told how to read the meter daily and given the daily allocation of gas permitted. Use of gas over the allocation would bring a fine—or even a gas cut-off. We had two weeks to get our system adjusted or be fined.

For three straight days Pastor Jim Gentry carefully read the meter as more and more of the church was closed down to a minimum safe temperature short of draining the plumbing. We were still using more than our allocation and the building was 50°.

Saturday noon Jim raised the thermostats some to start bringing the temperature up for Sunday church service. We brought it up to 65°, but used four times our daily allocation to do so.

We explained the problem to the congregation and suggested that all committee and other meetings be held on Sundays after church or in the parsonage. The building temperature could not be raised for a single evening meeting or activity. The trustees set the pace by having an emergency meeting after church service that Sunday.

The facts were placed on the table at the trustees' meeting. At the rate we were using gas, we already could be subject to a fine. During the meeting we found that the local gas utility had established the gas allocation based on amount used during the winter of 1972. This was a great part of the problem because in 1972 the church had budget problems and had established a drastic cutback in program and utility consumption. In 1972 we cut back approximately 40% and now in 1977 we were asked to cut back 40% of the 1972 usage; we were in trouble.

One trustee, an engineer, insisted that the utility company computer had made an error in our figures. But until we could get the gas utility to check our figures, we faced a possible $1,200 fine for excess fuel usage, using their figures. Needless to say, the gas utility was inundated with phone calls and challenges to their demands.

All week the church was closed. The pastor moved his office to the parsonage after he and his family stuffed newspapers in all the door cracks and areas between doors. The building was entered only once a day to read the meter. We were still using more than our allocation, and the temperatures outside stayed –15° to –20°. By Saturday we decided to cancel all Sunday church services and classes. A telephone relay system was established to call each member.

The gas situation in Indiana by now was critical. Industry was cut to a building safety or maintenance level, schools closed and many businesses shut down.

At these low temperatures, our building had contraction problems and cracks opened up. The make-up air dampers were closed. We feared damage to the organ and other equipment.

We studied the 16,250 square foot building. We had an excellent, efficient floor plan permitting maximum flexible use of the building and especially the worship area. With our hexagon-shaped worship area, we often had musical and theatrical religious

programs. However, our floor plan resulted in every wall being an outside wall. A liberal use of glass gave even greater heat loss. Cost savings during design and construction cut insulation to the usual 1966 approach, but energy use or cost was not a problem then. The design engineer suggested cutting back the boiler water temperature and circulating the hot water. The fan-coil units could be turned off except on Sundays.

The following Sunday we found we could wait until three hours before church services to bring the fan-coil units on and raise the temperature. The next Sunday we found the tremendous capacity of our system could bring the Sanctuary up to temperature in only one hour, although the floor remained cold.

The pastor continued talking with the gas utility. One problem was whom to contact. He found he was either talking to high officials who didn't understand the problem or individuals of lower rank who possibly knew there must be a problem but were not decision makers so had no authority to change our status.

Our system is a large boiler with circulating hot water lines to fan-coil units in most rooms. Turning off the circulation of the water to any room could freeze the circulation lines as well as any plumbing in the building. From a zoning situation, we could not close off any part of the building. However, if the building had six or eight warm air furnaces around the plan, we could have easily closed off areas with an economical and efficient area zoning ability. A ten-year-old decision left us with a wet boiler system so often used by engineers.

Our fan-coil units each bring in a large percentage of fresh air designed to keep the worship area air from becoming stale. But a one-hour service seldom creates stale air especially with the doors open continuously for almost fifteen minutes before any service. Bringing outside air from –20° to 65° takes a lot of gas for a large worship area. We found one of our fan-coil units could handle the sanctuary so the other two were cut off. This was not due to over-design but to the fact that the units also handle air-conditioning that must move twice as much air-conditioned air as is required the heating cycle.

Electric heaters with built-in fans and thermostats were purchased for the office and pastor's study. These provided quick, efficient heat so that the large boiler could remain at a minimum. Night meetings were scheduled into these areas.

By the middle of February snow remained, but temperatures rose about 0°. The pastor was still trying to get assistance from the gas utility. Success came on February 17, 1977 when the gas utility agreed that we had been subject to a great computer error, and our allowable gas usage would be changed back to the same category as residential and, in fact, most other churches.

Poor communication on the part of the gas utility resulted in no positive basis for our original drastic cut-back and allocation requirements. It was, however, recognized that nothing would have been changed if their decision hadn't been contested. Cheers to a pastor who hung in there until the error was found.

Although we have some bad cracks to show for our low temperatures, we have learned a great deal about operating our heating system as efficiently as possible. This will reflect in future utility bills as the cost of fuel increases. Worshipping in coats and boots brought the congregation closer together as we faced a common problem. Then again, the trustees knew the main large coat rack broke the middle of January so the gas shortage provided extra time for its repair.

The author, J. Parke Randall, AIA, is a partner in the firm of Pecsok, Jelliffe and Randall, of Indianapolis, Ind. The firm has designed over twenty-five churches as well as church camps and county jails complete with chapels.

The Church of the Saviour Methodist Church is a most unusual congregation. It not only has the usual services and Christian education activities, but is also composed of a number of task forces that perform a weekly ministry to the State Deaf School, State Girls' School, State Boys' School, Pendleton Reformatory, Nursing Homes and State Mental Hospital. The work of the Task Force is often difficult. Perhaps this helped the church through the winter of '77.

Coming to the Church of the Saviour as an officer in another church, J. Parke Randall became an officer and is now in his second year as President of the Board of Trustees. An architectural background is valuable to any church trustee — particularly so during the winter of '77. Although his firm has always stressed great simplicity and flexibility in church heating/cooling systems, he inherited a massive, complicated boiler fan/coil system when he joined his current church. There is no question but that the Church of the Saviour would be better off with six or eight smaller warm-air heating/cooling units, residential in character, easy and economical to maintain and offering very simple uncomplicated zone control to any area. ■

NATIONAL INTERFAITH CONFEREN

July 5-7
Milwaukee, Wis.

HIGHLIGHTS OF THE CONFERENCE PROGRAM

Keynote Address, Tuesday, July 5—The Rev. Ezra E. Jones, D.D.
United Methodist Church

Wednesday, July 6—Slide Presentation—"How to See"
Reinhold P. Marxhausen

Tour of Conrad Schmitt Studios &
Honors & Awards Luncheon

Banquet Speaker—Thursday, July 7—Dr. Martin E. Marty
Lutheran Church/Missouri Synod

WORKSHOPS: "The Building Committee"
"Self-Study and Programming"
"Friendly Spaces"
"Renewing Buildings"
"Can Religious Institutions Serve Our Major Cities?"

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The Federation of Diocesan Liturgical Commissions

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Wisconsin Society of Architects, AIA

For further information write:

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1777 Church St., N.W.
Washington, D.C. 20036

The Rev. Ezra Earl Jones
Keynote address,
Tuesday evening, July 5

The Rev. Ezra Earl Jones who will deliver the keynote address at the 1 National Interfaith Conference on R gion and Architecture is presently A sociate General Secretary, General Council on Ministries, The United M odist Church.

Dr. Jones has long held a special interest in the sociology of religion, has participated in numerous work- shops and seminars on the subject well as church and community deve ment, research methods and parish planning.

Dr. Jones was born in Birmingham, is a graduate of Duke University, Dr University, with a Ph.D. in the Socio of Religion from Northwestern Univ ty. He has been a consultant to The Episcopal Church, The United Chur of Christ, Southern Baptist Convent The Lutheran Church-Missouri Syn /Lutheran Church in America amon others.

His publications include books, artic and research monographs. His curr volume is entitled: *The Local Churc and the Task of Ministry—An Integr Theological and Behavioral Scienc Guide to the Work of the Church* to published by Harper & Row, spring 1977.

Dr. Jones brings a wide backgroun experience and expertise to his rol keynote speaker for the 1977 Conf ence whose theme is: *The Religiou Community in the City: The Ministry Peoples and Buildings.*

ON RELIGION AND ARCHITECTURE

Martin E. Marty who will deliver the
ng address at the banquet session
e 1977 National Interfaith Confer-
e on Thursday evening, July 5, is
essor of the History of Modern
stianity at the University of Chicago
Associate Editor of *The Christian
tury.* He received his Ph.D. at Chi-
o in American Religious and Intel-
ual History and now teaches there
e Divinity School, the History De-
ment and the Committee on the
ory of Culture.

s the author of numerous books, the
t recent of which are *The Hinge of
olution* (early 1977) and *A Nation of
avers.*

-president of The American Society
hurch History (1971) and winner of
National Book Award for *Righteous
ire* in 1972, Dr. Marty holds nine
orary degrees and is a fellow of The
erican Academy of Arts and Scien-
The Society of American Histori-
The Society for the Arts, Religion
Contemporary Culture and The
ter for Policy Studies. He is also an
orary member of the Guild for Reli-
s Architecture.

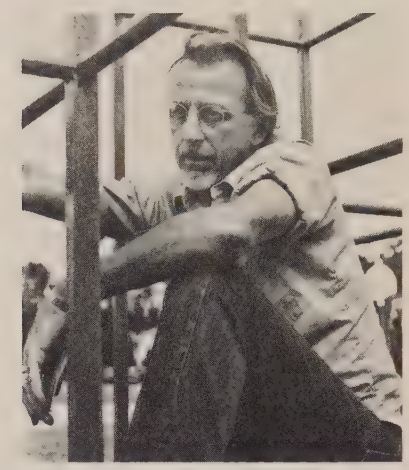
TH & FORM readers familiar with Dr.
y's written material — or those who
e seen his appearances on TV will
v him to be an enormously stimulat-
personality whose knowledge, wit
wisdom will make the closing
sion of this year's Conference a very
cial occasion.

The Rev. Nicholas Hood, who will deliver the Response to the Keynote Address by Dr. Ezra Jones at the 1977 National Interfaith Conference on Religion and Architecture, is a member of the City Council of Detroit. He was elected to a second four-year term in 1969, receiving more votes than any other black elected official in the history of Detroit. He was re-elected in 1973 as the leading vote-getter among black elected officials.

Educated at Purdue University and North Central College, with an M.A. from Yale University, he has received an Honorary Doctor of Laws and Letters degree from the Divinity School of the University of Chicago. He was voted the outstanding member of the 1949 class of Yale Divinity School on the 25th anniversary of the class, February 1974.

Mr. Hood has been involved with low-to-moderate income housing and was the founder of the first low-to-moderate income housing in Detroit, the 230-unit Medical Center Courts. He played a major role in four non-profit housing corporations with more than 1,000 units of housing. He founded the Medical Center Village, a 450-unit housing development for all income groups — a joint venture with Chrysler Corporation — as well as the MR Nonprofit Housing Corporation, a residential development for mentally retarded youth.

He is also one of the founders of the Southern Christian Leadership Conference.



Reinhold P. Marxhausen, Professor of Art at Concordia College, Seward, Neb., will speak on "How to See" at the Honors and Awards Luncheon of the 1977 National Interfaith Conference on Religion and Architecture, which will be hosted by the Conrad Schmitt Studios at New Berlin, Wis.

"Marx," as he is known to friends, is a painter, sculptor, photographer and great Nebraska resource, was retained by Bankers Life Nebraska as their artist in residence.

Mr. Marxhausen is a native of Minnesota. He earned a degree in biology at Valparaiso University, following which he attended the Chicago Art Institute where he began seriously to develop his interest in art.

He has taught for more than twenty years at Concordia Teachers College. He created two mosaics for the Nebraska State Capitol and is well known for the sculpture, stained glass and mosaics he has originated for many churches in the Midwest. His "How to See" slide presentation, which will highlight the Honors & Awards Luncheon has been shown throughout the nation and was given a special presentation at the Kennedy Center for the Performing Arts, Washington, D.C.

THE CHAPEL OF RECONCILIATION FOR INDIVIDUAL PENITENTS

by
Ade Bethune
Liturgical Consultant
Newport, R.I.

The new form of Community Penance Service, or Rite of Reconciliation, implies the physical use of the whole church space by all the people. However, for the Rite of Reconciliation, *as it applies to individual penitents,* the use of a smaller space is more appropriate.

Centuries ago, no particular place was designated for private confession. People often received the sacrament on their deathbed. When private and more frequent confession became customary, people were "shriven" in the priest's house, in the sacristy, seated informally on a bench in the church, or kneeling at the sanctuary step. In time it became customary for the confessor to sit in a special chair placed against a side wall of the church. The penitent then knelt in front of or to the side of the confessor, in full view of anyone else in the church.

From this chair came the association of the Sacrament of Penance with a tribunal, the confessor being considered a judge who rules from the bench of justice. Today we recognize that this juridical character was not properly associated with the Sacrament of Reconciliation of Penitents. We need a new/old approach.

Meanwhile, people's desire for more privacy gradually led to a curtained space next to the confessor's chair. In the last forty years, the American church added its own touch. The curtained space has assumed the form of isolated cubicles with solid doors, sound-absorbant walls, flashing red and green lights activated by the kneeler, and in some places a telephone for the hard of hearing. At best, here the only communication between confessor and penitent is by whispered conversation through a wicket designed to permit sound but to screen off offensive breath.

Obviously, the options of the new rite cannot be carried out in so limited and depersonalized a setting. Therefore, we must look for a new architectural approach. Many people are concerned about the arrangement of a "confession room." What should be its character and how should it be laid out?

A. Character. Rather than a sociologist's office or a psychologist's conference room, the place of reconciliation is essentially a liturgical space, a place of prayer. Thus it is good to start right off by calling it a *chapel* and giving it the character of an oratory dedicated to a form of public worship.

How is this character manifested? First of all by omission:

—excluding desks, filing cabinets and gadgetry associated with an office.

—avoiding "neutral" decoration and fittings typical of a doctor's examination room or conference room.

—rejecting the type of "living room" comfort associated with over-stuffed armchairs and precious knickknacks.

—discarding floodlights or impersonal high ceiling fixture.

—forbidding use of the room for storage or other utilitarian needs.

—if possible, avoiding a totally dark closet without windows.

The chapel's character should be warm, human, yet sober and of noble beauty.

1. It should be considered a shrine, worth visiting for its own sake, a suitable image of Christ presenting its main focus. Among appropriate visual themes from scripture are:

—Jesus baptized by John: Mt 3: 13-17, Mk 1: 9-11, Lk 3: 21-22

—Jesus healing the Paralytic: Mt 9: 1-8, Mk 2: 1-12, Lk 5: 17-26

—The Woman who was a Sinner: Lk 7: 36-50

—Jesus writing in the Sand: Jn8: 1-11

—Mary anointing the feet of Jesus at Bethany: Mt 26: 6-13, Mk 14: 3-9, Jn 12:1-8

—The Risen Lord's Blessing (from the Ascension): Acts 1: 9-11, Mt 28: 20, Mk 16: 19, Lk 24: 50-53

Also, taken from the parables:

—The Prodigal Son: LK 15: 11-32

—The Lost Sheep: MT 18: 12-14, Lk 15: 4-7

—The Good Shepherd: Jn 10: 1-18

2. A window either to the outside or ward the main church is needed for aylight and also to avoid claustro- nobia. But the chapel ought not to e overlighted. A single table lamp ould give sufficient task lighting to ead by and to see one another's ces. Vigil lights are also appropriate, desired, to honor the sacred images.

3. The confessor may have to spend long time in the chapel. Thus his air should be cushioned. But the enitent's furniture may be a deacon's ench, for example, or captain's chair nd a kneeler. Plush lounging chairs r psychiatrist's couches are not in rder here.

4. Needless to say, proper ventila- on must be maintained.

5. Sound absorbent materials on alls and/or ceilings, and carpeting n the floor help to preserve an tmosphere of quiet. This is not a lace where people will burst into ong; thus resonance is not needed.

6. Finally, there is value in having nly *one* main Chapel of Reconcilia- on in each church.

When needed, additional spaces ay be created by providing kneeler nd chair for the penitent either in the acristy or in the body of the church.

B. Plan or Lay Out. Brought up in he era of the curtained confessional r even of the completely closed ubicle or closet, people of today's eneration may not adjust immediate- to frank and open conversation ithout a screen and without the eassurance of absolute privacy of ear nd eye.

The sensibilities of people are part f their sense of dignity and should be espected. Therefore, the Chapel of econciliation built today must first of ll permit the penitent if he/she so esires, to enter it without being seen y the confessor. To have to draw a urtain after entering the room should ot be necessary. From the first step nto it, the shy or reserved penitent hould feel no fear of intrusion into ersonal privacy. In years to come that ay no longer be the case, but at the resent time the ingrained custom of rivacy should be respected.

But at the same as the penitent nters the chapel, remaining protect- d by a screen or a partial wall, he/she ust also be able to see, beyond the creen, an empty chair obviously wait- ng for open conversation. This is the irst option required today.

In some places, two chairs are pro- ided, or a bench where two may sit, so that husband and wife may confess together, if any wish to do so.

Two other options are written into the rite:

1. *Reading from the Bible.* This possibility implies a table or reading desk and a suitable reading lamp. Even if a person holds the Bible in his/her hands while reading it, a place of dignity is still needed to hold the book before and after. The Bible should never be dropped on the floor or thrown on a chair. It should always be treated with care, and placed reverently on a table, a reading desk, a flat-topped railing, a shelf or a similar place of safety and dignity.

2. *Imposition of Hands.* The completely screened confessional of the last few hundred years does not permit the imposition of hands. Only in historic churches where the older open confessor's chair still remains is this possible today. The Chapel of Reconciliation must make it possible for the future.

Confessor and penitent should not be seated in too small a room, lest they infringe upon each other's natural personal space. The space should be sufficiently open to permit bowing in prayer, kneeling, blessing, imposition of hands and in general, a feeling of not being boxed in.

C. Dimensions. What then are proper dimensions for a Chapel of Reconciliation? Minimal requirements for an office where a client must talk privately to a counselor are generally recognized as about 8′ x 10′, or approximately 70 to 100 square feet. This usually includes a desk, often a typewriter, telephone, filing cabinet, wastebasket, etc.

The Chapel of Reconciliation does not correspond to an office but roughly the same minimal requirements should apply.

A Final Question. Should all old-fashioned confessionals be removed?

Generally speaking, nothing should ever be taken away from people until a replacement has been installed, used for a year or two, and found satisfactory.

In most churches one of the conventional confessionals, at least, should remain for those people who cannot easily accommodate to the new.

The time to remove the old-fashioned confessional comes naturally — when its need no longer exists because the Chapel of Reconciliation has been fully and gladly accepted. ■

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Butler — Cont. from p. 11

The hope is that more will be present at future meetings.

The dialogue must continue beyond the initial construction stage of a church building. There is a daily maintenance of the church building as important as the day-to-day support of the spiritual relationships of the people involved in the building. If the impact of space speaks directly to the molding of worship as the Washington regional meeting suggested, then a church community must be conscious of the simple ways in which the space of the building can change from day to day. The addition of designs and decorations, the rearranging of furniture, the use of light, etc. all adjust the space environment and all mold worship and church for better or worse. Dialogue between professional pastors and architects at this level is especially critical.

Within the call to routine control of environment is the occasional call for more radical renovation. In the spiritual context of revival or mission or renewal, pastors are quite familiar with this need constantly to bring a community of people back to the basics of their call and their purpose. Such a call for renewal and growth in understanding of what it is to be church and to worship raises questions which must be shared with architects. The call that demands reshaping of programs and forms of worship is also a call to question and examine environment. Does the environment inherited from another hour speak to the model of church that dominates this hour? In the shifting from one model to another, how do we keep links with the old while allowing the new to take hold of us?

Only a continuing dialogue — apart from the moments of crisis between architect and theologian — will provide the ingredients for this program. And only an early dialogue in student days will assure those ingredients in future years of professional work.

The continuance of these regional meetings of the Guild for Religious Architecture augurs well for the future. Increasing the size and frequency of the meetings would be yet more hopeful.

The meeting concluded on Sunday. In the crypt of the National Shrine of the Immaculate Conception an ecumenical service brought the concerns of dialogue and workshop and discussions into the focus of prayer and worship. From the newly revised Book of Common Prayer of the Episcopalians a thanksgiving was offered: "Eternal God, the heaven of heavens cannot contain you, much less the walls of temples made with hands. Graciously receive our thanks for this place, and accept the work of our hands, offered to your honor and glory."

This is a photograph of the most ancient Manor in Banbury, England—it is some 700 years old.
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ON SIR CHRISTOPHER WREN
EVIEWED BY:
he Rev. James L. Doom, GRA
ecatur, Ga.

IR CHRISTOPHER WREN,
larold H. Hutchison, Stein & Day,
lew York, N.Y. 1976
91 pp, 36 illus., $10.95

Most books about Christopher Wren are nonographs on the architect. This book is biography of the man. Harold Hutchison, who wrote "The Hollow Crown," a life of ichard II, aimed to write for general eaders in language free of the technical erms of architecture or mathematics, to do ustice to Wren's background, his remarkble family and his personality as a very ersatile Englishman. He has succeeded.

This relatively brief book brings to life he constellation of original thinkers who vere Wren's colleagues and co-founders f the Royal Society. Their role in develop ng science is set within the context of the growth of knowledge from Copernicus hrough Francis Bacon, Galileo, Kepler, Descartes to Pascal, with whom Wren played mathematical games. The scope of Wren's work in science extended to devis ng new instruments, improving lenses for elescopes and microscopes, proposing an explanation for the rings of Saturn, making a large scale model of the moon to show its surface irregularities. He made a model of the eye, and published anatomical drawings of the brain. He succeeded in transfusing blood in dogs. He speculated on ships that could sail undersea, and on how men would go to the moon. All this as a mathematician and astronomer before he began his architectural career.

Authors on Wren usually abandon the chronological order of his life to simplify their discussion of his parish churches in one chapter, his hospitals in another, St. Paul's apart, and the palaces grouped together although their design spanned many years. The result throws light on the buildings, but obscures the architect. Hutchison chooses to move through the story chronologically, giving a straightforward progression through the years. He must therefore deal with the profusion of commissions as Wren had to tackle them, simultaneously. That requires him to select his highlights and suppress details. What emerges is not a catalogue of the buildings, but a portrait of the man.

Hutchison is a competent writer on architecture. His discriptions are apt, brief, free of detail. He knows the puzzle of the relationship between the Warrant Design for St. Paul's, which King Charles approved and funded, and the actual design, radically different, for which foundations were being dug within six weeks. But he does not feel it necessary that he solve the problem.

Though illustrations are not profuse, they are well placed at relevant points in the text. Along with photographs of the buildings, there are drawings from Wren's hand, a sample of his anatomical drawing, and his chart for a sign language for the deaf and dumb.

Wren's work was largely done at the behest of his royal clients. His relationships with them are presented as interactions of lively persons affecting each other.

The man who emerges in this biography is quiet, firm, self-confident, generous in promoting others, stubborn on matters of principle, uncomplaining in adversity, prodigiously hard-working in prosperity. The man comes alive. This very good life of Wren deserves a place in any library on architecture.

SIR CHRISTOPHER WREN
A Historical Biography,
Bryan Little, Robert Hale, London
288 pp, 67 illus., Six pounds

Bryan Little has written a good biography of James Gibbs, and books on the architecture of Bath, Bristol, Cheltenham and Cambridge. In this life of Wren he has set out to show not merely Wren the scientist, mathematician, astronomer and architect, but the man involved in the history and

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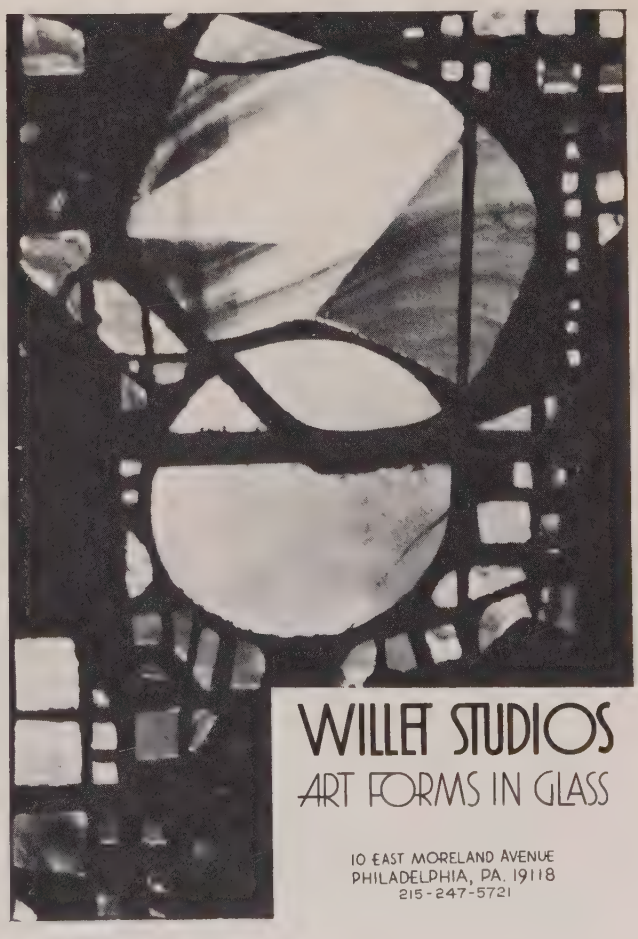

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politics of his time. Harold Hutchison and Bryan Little had similar aims, did parallel research, and were writing simultaneously. Little writes for the architect. He throws great light on Wren's practice of architecture.

Little's close research into the records of the Office of the Surveyor General reveals tasks imposed on Wren by his royal masters. At Windsor he was asked to report on repairs to posts, gates, palings and bridges; the cleaning of ponds; leveling of mole hills and the cutting of thistles and nettles. At St. James's he had to cover such items as a lodge for the planter of trees and shrubs, with henhouses, pens for ornamental fowl and cages for vultures. Wren dutifully returned judicious reports, proposing economies in construction where he could. "The Surveyor General found himself on yet another Parliamentary committee — one to consider a Bill for regulating Hackney coaches, and preventing nuisances in the streets of the City." Any architect whose client asks for work not covered in his contract has a fellow felling for Wren's frustration.

Illustrations include thumb-nail sketches from Wren's hand, drawings of his rejected projects and portraits of contemporaries who influenced his life.

The book is packed with facts composing a fascinating source of information. Bryan Little can write brilliantly. Unfortunately, he does not do so consistently. The book reads like an early draft of a manuscript set in type and printed without any service from an editor. Sentence structure is sometimes so rough that thought is lost. Misspellings obscure meaning. Erratic punctuation makes reading a chore. The publisher owed the service of an editor to his author, and owes the service of a proofreader to his reader. Without those two services, the publisher offers us a ripoff.

SACRED SPACE: MEANING AND FORM,
Edited by David James Randolph,
International Congress on Religion, Architecture and the Arts,
1976; paperback, 131 pp, $7.50

REVIEWED BY:
E. A. Sövik, FAIA, GRA
Northfield, Minn.

Sacred Space is the third of a series, a sequel to the book, *Revolution, Place and Symbol* which came out of the 1967 Congress on Religion, Architecture and the Arts, held in New York, and to *Society in Conflict,* which came out of the 1970 Congress, held in Brussels. The transactions and records of such conferences necessarily take time to prepare; this book has been unusually delayed. But it will arouse some lively memories among the few hundred people who were at the International Congress in Jerusalem in September 1973, and provide a document that is both bewildering and stimulating to others who are interested in the concerns of this jou nal.

The Congress assembled in Jerusale because the city is a religious focus f Jews, Muslims and Christians; in Jerusale and the surrounding country are plac and things that have been called "sacre for millenia. So it was not unreasonable suppose that the occasion to visit the sit and to engage in reflection and conver tion with thoughtful people who are tached to the sites, and with others fr many countries and disciplines would b useful experience and perhaps a catalyt one.

I think it was not so, not genera anyway. Randolph, the editor, begins introduction to the book by saying "D cussing sacred space in Israel is rather li discussing lions in the den." Fr. Paul Jon S.J., who wrote the foreword for the bo as a reflection of his experience as progra chairman, comments that the "h places" have become "territorialized" the various faiths. Their "holiness" tends develop from historical associations a group affinities. And in this process th become symbols or monuments of a s that makes the object or the thing m important than the human experien which he regrets. There was a consci attempt to prepare the members of t Congress in such a way that this distorti of experience could be avoided and placed by a kind of liberation and sensib ty more tuned to the numinous, apart fr the historical and sectarian. Jones' disc sion of this problem is one of the eleme of the book I found really valuable. Iro ically, the trajectory of his thinking lea one to think there is no particular value going to Israel to discuss sacred space; t monuments of Israel may even be a barr because they have become so encrust with sectarian history. They don't teach anything until we free ourselves of th particularities. This, I suppose, is wh Randolph meant in his introductory se tence.

Another problem of the book deriv from the fact that most of the presentatio made were done not as a response reflection on the Israel experience, b were prepared ahead of time. There immense variety and great differences quality among the many short essays. A some of the transcriptions and translatio are unbelievably bad. Nevertheless, a pe son who is concerned about the curre of thought that are influencing the bui ing of places of worship these days (a many designers and every liturgist ought be), will find some fruitful things in t book.

I found the last two essays, both by Pa Soleri, the sort of exposition that will bri me back to the volume. They are related to the Israel experience (whi means that they are as useful to those w were not at the Congress as to those w were); they deal with Soleri's visions whi are rooted in process theology. For anyo who doesn't know Soleri's work or su

it to be whimsical, personalistic, non-
ious or irrelevant, these essays will be
lumination.

is appropriate to note here that Moshe
dowitz and John Potts shared the
gress leadership with Paul Jones. Da-
witz was general chairman, and John
s carried the complex burden of ar-
ements and finance. It is from his
e at the United Church Board for
neland Ministries, 287 Park Ave. So.,
York, N.Y. 10010, that copies of *Sacred*
e can be obtained.

NEER CHURCHES,
tographs by John de Visser,
by Harold Kalman,
V. Norton & Co.,
York, N.Y. 1976. Illus.,
pp. $27.50
IEWED BY:
on F. Wood, AIA, GRA
xandria, Va.

ne often forgets that the seventeenth
ury world of North American coloni-
on was limited to neither the present
graphic confines of the United States
the followers of the Church of Eng-
. It was not until the American Revolu-
that great distinction was made be-
en the "Americans" and the Canadians.
then, the distinction was political
er than cultural as both entities repre-
ed a multitude of common back-
unds and heritages. We are indebted to
old Kalman and John de Visser, both
adians, for their recent book which
ges the border of the two nations and
icts with great scope and photographic
uty the buildings for worship built by
settling pioneers.

vo quotes from the Introduction pro-
a simplified statement of purpose:
o factors shaped the pioneer's
rches. First, the inspiration was derived
the buildings of their homeland;
nd, the raw materials and the primitive
nology available to the earliest settlers
pelled a simplification of form that
prises the essence of pioneer architec-
." The second quote: "Neither the
of settlement nor the political boun-
es of the time are of interest as much as
fact that the buildings were construct-
y recent arrivals in a new land; wheth-
rected in the seventeenth century or
twentieth, the churches were built by
neers."

nough developed in a most worthy
ner, the full impact of the narrative
ld probably be less remarkable were it
for the brilliant photography of John
Visser. The color photographs are par-
larly good. The manner in which sky
sunlight have been played against
itectural detail causes an amateur to
der how long he must have waited for
perfect moment. Only a photographer
reat sensitivity could so properly place
stark simplicity of a church in Saskat-
chewan against such a deep blue sky. A single ray of sunlight illuminates a rustic British Columbia Anglican church set in rain clouds and dark pines. Another church is almost completely lost against a vast two-page spread of the Canadian Rockies.

All of the proper standards are included: Old Brick Church and Bruton Parish in Virginia, the New England meetinghouses, the great mission churches of the Southwest and the Utopian communities of Ephrata, Pennsylvania and Sharon, Ontario. The reader will also find the early French Canadian churches along the St. Lawrence River and in the American Midwest, the Russian Orthodox "turnip churches" of Western Canada and a variety of seemingly incongruous buildings such as a typical New England meetinghouse in Ohio (built by settlers from Connecticut) and the Presbyterian church at Williamstown, Ontario constructed of French Canadian rubble stonework.

The inclusion of several stockade type buildings is a welcome addition as this type of construction has seldom received proper recognition.

For anyone interested in the beginnings of religious architecture in North America, this is a serious, well-researched survey course. The book will also be at home on the coffee table where it can hold its own among the art and photography now published in such profusion. ■

Notes & Comments — Cont. from p. 5

decades. I am sure there are many who could speak more knowledgeably about his professional accomplishments, but I shall try to say something about why so many of us will forever cherish his memory and take pride in his accomplishments.

"Were I not a Jew, I would not be an artist at all, or I would be someone else altogether." Thus said Marc Chagall. Daniel Schwartzman was not only a designer of Jewish houses of worship — he was consciously and actively sensitive to the fact that not many years ago there were subtle forces abroad which made it virtually impossible for a Jew to participate fully in the profession which he had chosen as his life's work. It was thus that I first learned of his singular characteristic for justice in its true biblical sense. He stood with a small but noble band that made up the Architects Advisory Panel of the Union of American Hebrew Congregations to assist the new struggling congregations to acquire facilities to practice their faith and to teach their young. He joined in a magnificent and successful effort to gain professional recognition for those

Cont. p. 27

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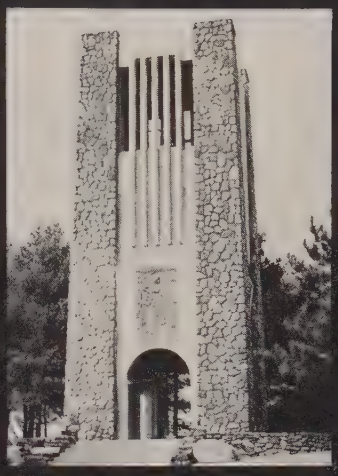

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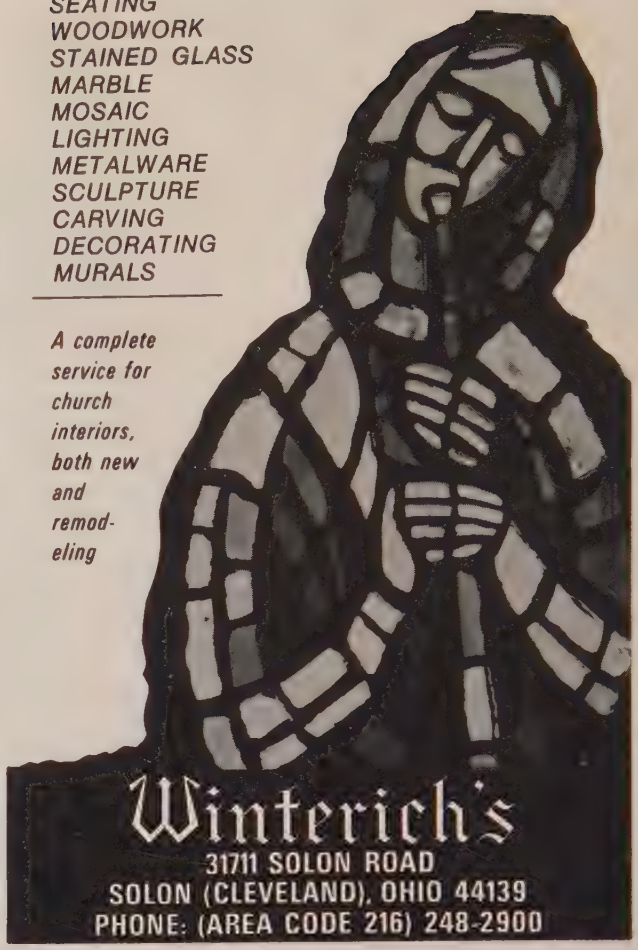

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Membership Application, page 2

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tes & Comments – Cont. from p. 23

ıo deserved it — regardless of their th.

His colleagues acknowledged this electing him Treasurer of The nerican Institute of Architects and ıairman of the Union of American ebrew Congregations' Architects dvisory Panel.

It was not enough for Dan to break own the barriers; he was a creator d builder both by profession and irit. He not only had visions of terfaith cooperation and the advanges to be derived from an interplay the Jewish and Christian tradition he was an activist in making them a ality. As busy as he was, he never fused to lend his mind and precious me to this task. He was among the itial cadre of officers of the AIA's filiate, the Guild for Religious Architecture and the Interfaith Research ouncil for Religion, Architecture and e Arts. His presence and wise coun-l will be sorely missed — but we his olleagues and friends, clergy, archi-ct and artist will be ever mindful of e challenges that he laid before us and in his blessed memory we will strive to achieve the high goals he set for us.

In the Book of Exodus we read about one Bezalel. The Bible tells us that he was "filled with the Spirit of God, with wisdom, intelligence and knowledge of every craft to devise artistic designs, to work in gold, silver and copper, to cut stones for setting and to carve wood — to work in every craft." These words could very well be ascribed to the man to whom we bid farewell today. He was a modern-day Bezalel who worked and never stopped working so as to leave us a legacy of beauty. He used contemporary materials but he was projecting a message and a way of life deeply rooted in his faith and tradition.

Then there was our own never-ending dialogue trying to synthesize the worlds of architecture, art and religion. This I will miss most of all. Happily we shared the belief so eloquently expressed by the distinguished architect, Pietro Belluschi:

"Religion and art are both a search for truth, which is forever eluding, forever challenging, never fully possessed, only intuitively felt and the very essence of God's mystery. The fruits of this continuous search, when made in earnest and not by repeating worn-out formulas, carry the deepest and most durable meaning through the ages."

RENOVATION— A CHALLENGE

The Constitution of the Sacred Liturgy resulting from the Second Vatican Council requires some rather drastic modifications to existing church buildings. In essence the renewal of the liturgy calls for liturgical celebration in which the worshiping community actively participates. It further stresses that the place of worship assist the liturgy in showing the unity of Christ with the people, the unity of the priest with the people and the unity of the people. Another stipulation is that the place of reservation for the Blessed Sacrament be in a place other than the sanctuary but convenient to the sanctuary. The renovation of Catholic churches to conform to these and other requirements

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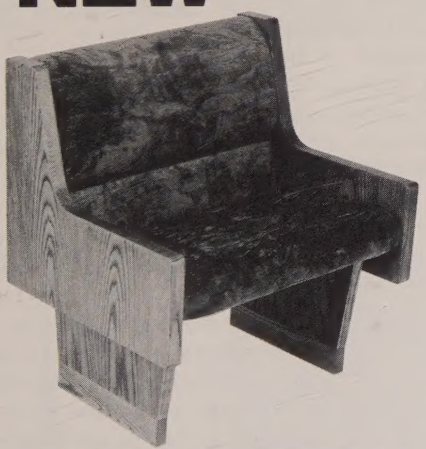

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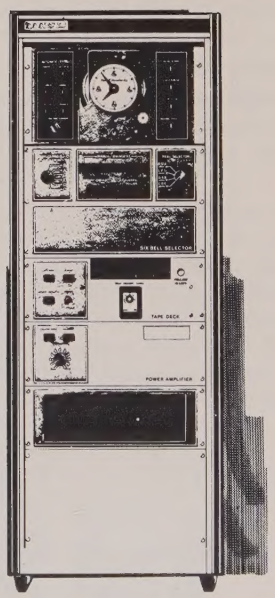

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is a challenging undertaking. This is especially true when there are strong emotional ties to the existing building and its furnishings. This was the problem which confronted the Conrad Schmitt Studios of New Berlin, Wis. when they were asked to renovate St. Patrick's Church in Eau Claire, Wis.

The Eau Claire church is a late nineteenth century building typical of many churches built at that time. Fortunately, it is simpler than most and possessed of a distinct character worthy of preservation. The nave is well-proportioned and free from the plaster vaulting common to churches of that vintage. The apse type sanctuary is more spacious than most and contains a handsome High Altar installed in a more recent renovation.

The architectural contribution to bringing about the three-fold unity prescribed by the new liturgy was accomplished by constructing a new sanctuary forward of the chancel arch. The pews displaced by the new sanctuary were relocated on either side, facing toward the sanctuary, thereby creating the feeling of the people gathered around the Lord's Table. The furnishings of the new sanctuary consist of a table-type altar (fabricated from parts of the former side altars), an ambo (constructed from parts of the communion rail) and three carved chairs.

The former sanctuary was then converted to the chapel of reservation for the Blessed Sacrament. This change of function was accomplished by retaining the High Altar as the place for the tabernacle and erecting a screen in front of the chancel arch. The screen, slightly concave in plan, consists of 34 panels, each filled with hammered and polished bronze leaves. By placing the screen slightly forward of the chancel arch and providing doors in the center of the screen, easy access to the reservation chapel is provided. When the lights in the nave are on full bright, the screen becomes an effective visual barrier to the chapel of the Blessed Sacrament. By dimming the lights in the nave and turning on the lights behind the screen, the chapel becomes clearly visible. If the lights in both areas are on at an equal level, both spaces are visually joined. The screen, by its unusual design and function, also serves to create a sense of mystery, revealing, as it does, the signs and symbols of the incomprehensible mysteries of the Christian Faith. This latter function is one not often found in contemporary church buildings. It is this very handsome and unique screen that makes this renovation a successful endeavor.

Uel C. Ramey, AIA, GRA
Sheboygan, Wis.

St. Patrick's Church — Uel Ramey

A. H. SHAMIR'S STAINED GLASS AND SCULPTED MURALS

Highlights from the architectural design work of Israeli artist A. H. Shamir have been on exhibit at the House of Living Judaism-Berg Memorial at 838 Fifth Ave., New York City. On view were rough sketches, colored cartoons and an actual segment from the development of the stained glass windows done by Mr. Shamir for Temple Israel, New Rochelle, N.Y. The completed eight windows there, two stories in height, are based on the theme of the mystical bond between God, the Torah and the children Israel. Forms and images are represe tative of the artist's imaginative inte pretation of traditional Judaic symb and his sensitivity to both the needs the congregation and the structu elements of the architecture.

Other commissioned pieces are be seen in The Children's Chap S.A.R. Academy, Riverdale, N.Y., relief mural in concrete and glass f the Jewish Center of Bayside Oa N.Y., sixteen stained glass windo and five ark curtains for Linc Square Synagogue, New York, a bra sculpture for the Fashion Institute Technology, New York, a faceted sl stained glass window for the Virgi Military Institute Museum, Ne market, Va., molten clear glass reli for the Uris Theater, N.Y. and a pe manent installation at the Museum Federal Hall at Wall Street, New Yor

Mr. Shamir was born in Tel Aviv 1932. In 1968 he was selected by t University of Chicago to become fellow for post-doctoral study in th Center for Advanced Study. Oth fellows in this program designed f independent work in the scienc humanities and creative arts ha included John Cage and Saul Bellow

Mr. Shamir and his family have liv in New York City since 1970. operates his design studio at 307 38th St. and also continues to paint.

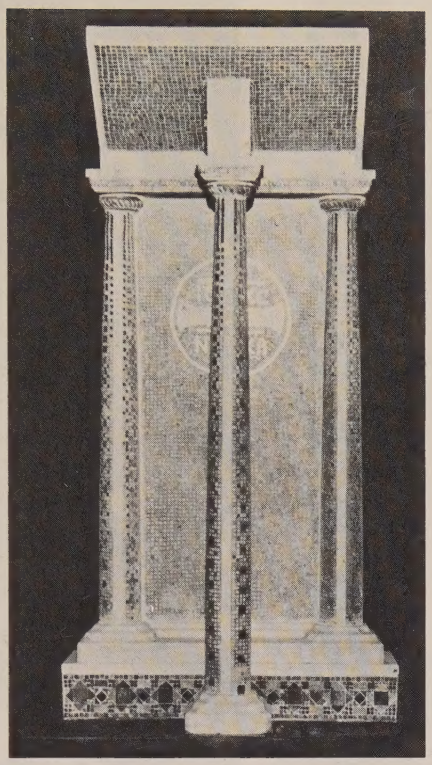
"THE 'LOST' TIFFANY TREASURES"

An unprecedented collection of t personal work of Louis C. Tiffany being exhibited in Orlando, Fla. O one hundred examples of Tiffan most important works are included "The 'Lost' Tiffany Treasures" at t Loch Haven Art Center through M 29, 1977. Many of these works we thought to have been destroye

others have not been seen since the urn of the century. This special exhibition offers an opportunity to rediscover one of America's most renowned artist/craftsman.

Mr. and Mrs. Hugh F. McKean had the foresight to preserve this rare collection. In 1957, a fire gutted Laurelton Hall, Tiffany's Art Nouveau mansion containing much of his personal art. At the suggestion of the Tiffany family, the McKeans went to the estate and purchased the surviving works. They rescued architectural fragments, stained glass windows, lamps and furnishings from Laurelton Hall, as well as the Chapel, designed for the Colombian Exposition in Chicago in 1893. Much of this comprehensive collection has been lent from the Morse Gallery of Art for this major exhibition.

Of particular interest to FAITH & FORM readers is the Chapel. Its importance as the most original work at the Colombian Exposition was



equaled to Sullivan's "Golden Door," made for the Transportation Building. The Chapel dazzled visitors in 1893 by its new approach to church architecture. It represented the height of the Byzantine influence in Tiffany's interiors, with its glass and marble mosaics creating brilliant patterns of light and color. The altar was set with jade, mother-of-pearl and semi-precious stones. The baptismal font, with a leaded glass cover, contained more than one thousand pieces of Favrile glass in intricate cuts. In all, nearly one million pieces of opalescent glass, pearl and semi-precious stones made up the mosaic work.

Featured in "The 'Lost' Tiffany Treasures" are stained glass windows, the niche, altar, baptismal font, lectern and other church furnishings from the Chapel. Tiffany had considered this to be one of his finest works. After many years, it is again available to the public at the Loch Haven Art Center, 2416 N. Mills Ave., Orlando, Fla. ■

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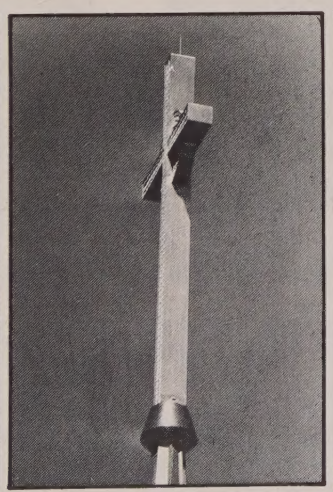

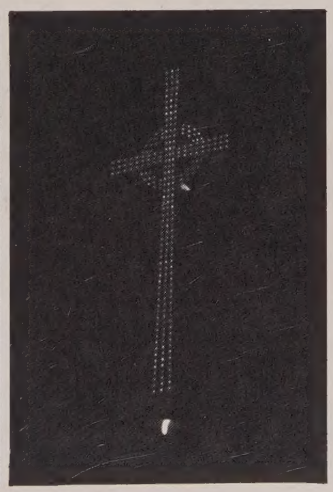

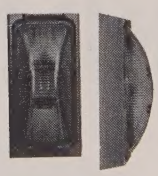

Photos courtesy of Jaybo of Miami. Designed by Harold Wagoner and Associates, Philadelphia, Pa. Illustration shows Miami Shores Presbyterian Church, Miami, Florida.

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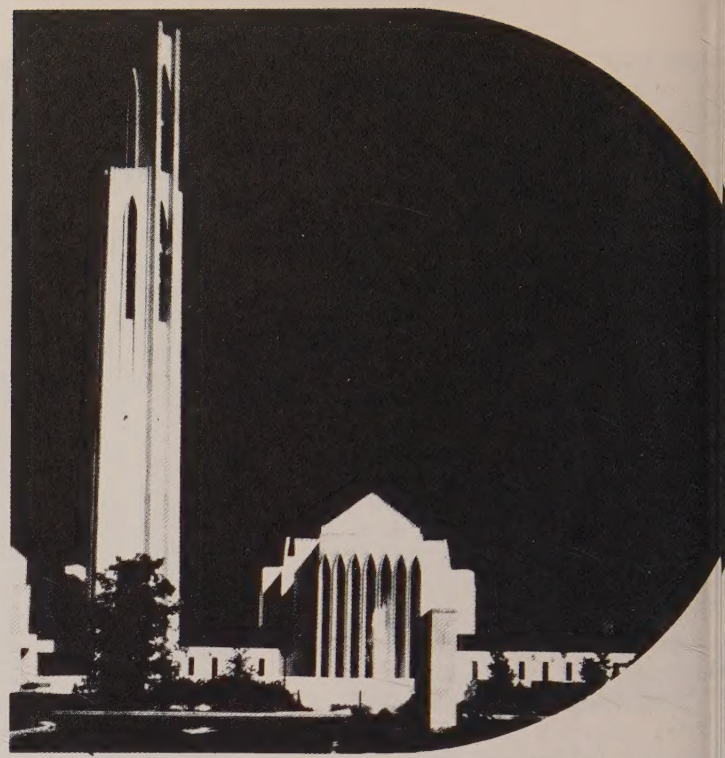

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